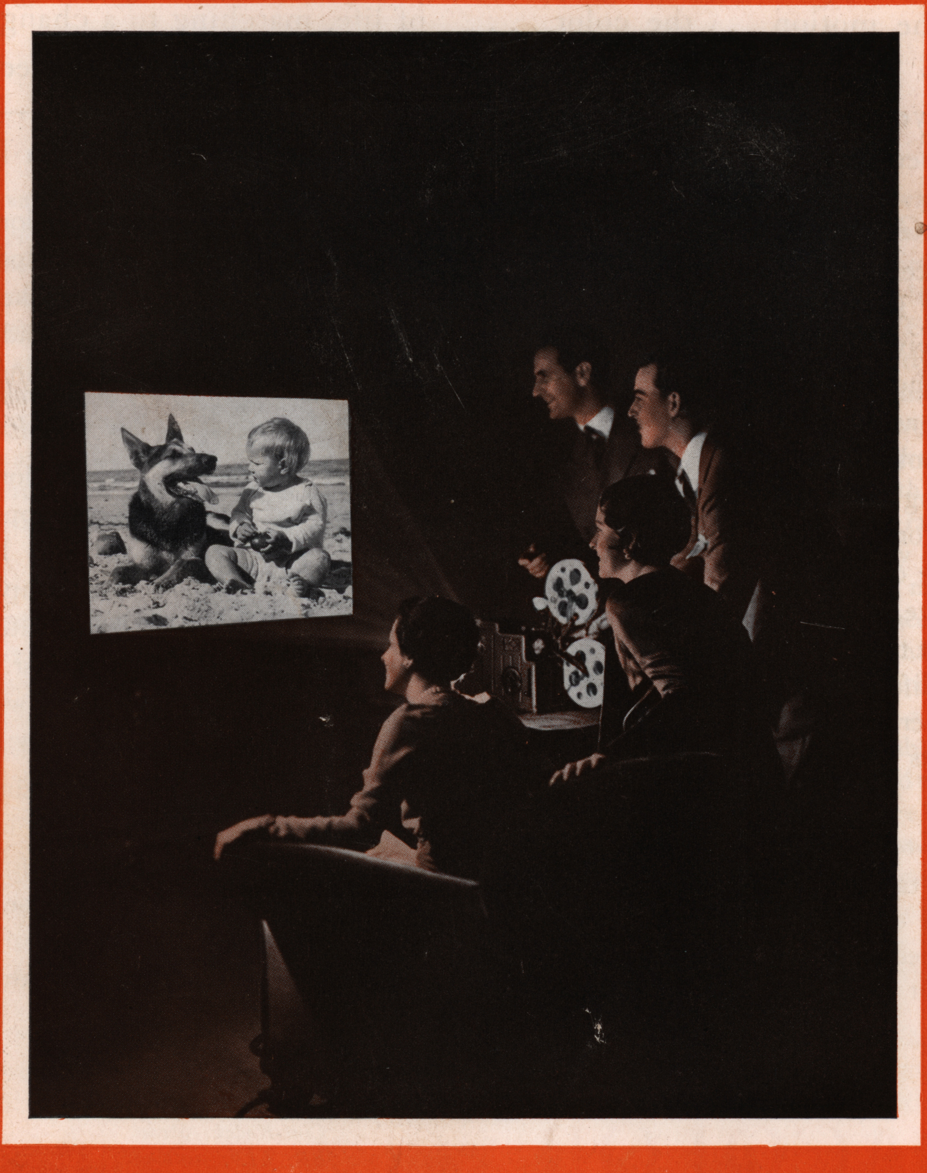
The CINÉ-KODAK News



MARCH-1930

The Color–Motion–of Life—*the most a movie camera can give you*—now as easy to take and show as black and white pictures

NOW, at the snap of a switch, you can re-create the motion . . . the color . . . that is life itself.

Before your eyes, in the mirror that is your silver screen, appears the pattern of life, woven of the rainbow's bands . . . passes the parade of life, marching to a changing tune.

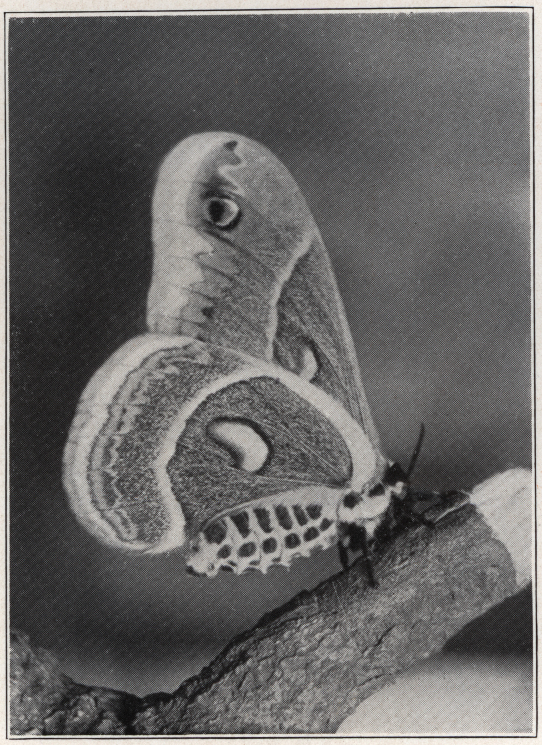
It is the life your eyes see. And, it is yours to keep with Kodacolor—the marvelously gifted film of the Eastman Kodak Company.

What Kodacolor Gives You

Kodacolor reproduces colors as they actually are, from soft flesh tones to the vivid coloring of costumes and flowers. It catches motion as you see it—the inquiring poke of tiny fingers—the fleeting smile on the face of a loved one. Kodacolor gives you the opportunity to immortalize, as you know each moment today, the high spots in your life. It gives you a life-like re-creation of life's most precious events to enjoy at will.

Easy to Take

It is just as easy to take Kodacolor as it is black and white movies. All you need is Ciné-Kodak Model B or BB *f.*1.9, Kodacolor Film and sunlight. With Model BB *f.*1.9 you can even take Kodacolor in the open shade by using the half-speed device.



Easy to Show

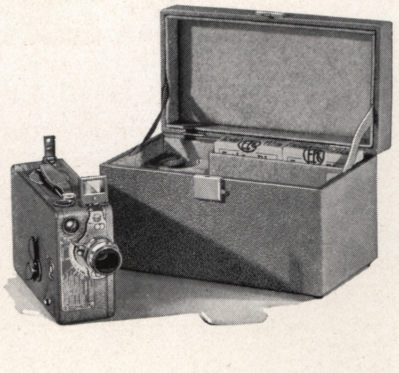
Kodacolor may be shown with Kodascope Model A, Model B, or the Library Kodascope. You simply attach the Kodacolor Filter to the lens of your projector. A regular Kodacolor Screen, which is specially surfaced, will give best results.

To convince yourself that Kodacolor is all that you have wished for, you must actually see these realistic pictures. Ask your Ciné-Kodak dealer for an exhibition today.

KODACOLOR

HOME MOVIES IN FULL COLOR

EASTMAN KODAK COMPANY
Rochester, N. Y.



Ciné-Kodak, Model BB, f.1.9, simplest of all home movie cameras. Takes Kodacolor or black and white pictures.

The
CINÉ-KODAK
News

Published Monthly in the Interests of Amateur Motion Pictures by the
Eastman Kodak Company, Rochester, N. Y., Volume 6, Number 10.

MARCH 1930

Staging the Home Movie Show

A Few Points of Projection Etiquette

THE average amateur movie maker today is substantially equipped with the knowledge and equipment necessary for the making of first rate pictures.

His films are carefully thought out before they are taken. Considerable attention is given to lighting, composition and a variation in the distances at which different scenes are shot. The exposed films are packed off to a processing station—are returned—and uniformly excellent results are achieved.

All this, however, is merely a preliminary to the real business at hand—the *showing* of the pictures!

This is the acid test.

Are your audiences *interested* in your films? Or are they merely politely attentive? The distinction is quite important.

If they are *not* interested, the trouble, as we have indicated, is probably not in the films as they are taken; but more often than not can be laid to the manner in which they are *projected*.

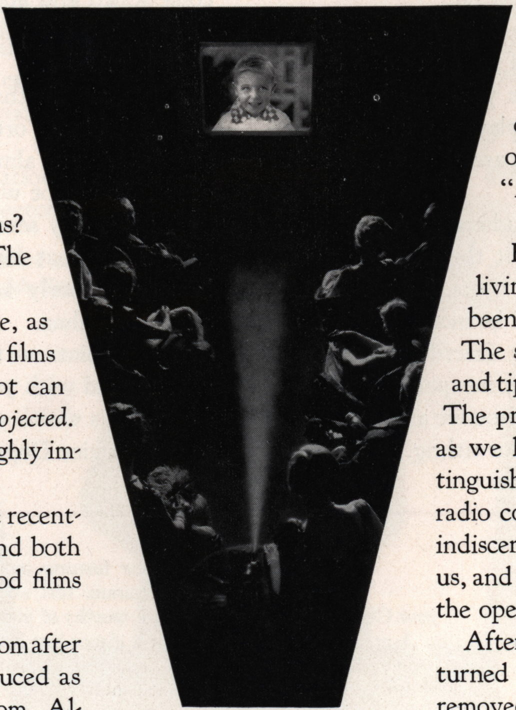
Have you given much thought to this highly important phase of home movies?

Let us describe two different shows we recently attended. Both were "dinner shows" and both offered, or so it seemed to us, equally good films for our entertainment.

At the first we adjourned to the living room after dinner. Cigars and cigarettes were produced as the party distributed itself about the room. Although we all knew a movie show was in the offing, a desultory conversation was introduced and maintained by our host and hostess. After a few minutes of this the latter signalled optically to our host, who coughed self-consciously and inquired as to whether or not we wished to see some of his "poor attempts at movie making."

We did.

We were then driven about the room while he established his projector, screen, and, with everyone's help, our chairs. Followed a feverish debate between our host and hostess as to just which films we would most probably care to see. When this point had been settled by them, a hunt was instituted to locate the desired reels. Eventually a reel was placed upon the projector and very shortly upon the screen—upside down! It had not been rewound after its last showing. When these obstacles had been overcome the performance proceeded with a fair degree of success—the audience rallying nobly to the occasion with a very creditable chorus of "Ahs" at the proper moments.



This is the acid test of your movies—projection forethought will help greatly to make your "shows" successful.

But what a difference at our other show! Before dinner we chatted awhile in the living room, which, upon our return, had been transformed into a miniature theater. The screen had been established on the mantel, and tipped slightly forward toward the audience. The projector was nowhere to be seen. As soon as we had seated ourselves the lights were extinguished, and in the silence that followed the radio could be heard playing softly. An almost indiscernible whirring noise was heard in back of us, and a title flashed upon the screen announcing the opening presentation.

After a most delightful hour the lights were turned on, card tables produced, the screen removed and we were shortly at bridge.

At the first opportunity your writer doubled his partner into a bid and proceeded to investigate the location of the mysterious projector. It was discovered on a table in the sun porch, behind closed French doors, from one of which a single pane of glass had been removed to permit an unobstructed "throw" of the picture into the living room. Quiet as this excellent projector was, our resourceful host had availed himself of this

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ruse to make the projection of his pictures practically soundless.

So much for the manner of presentation, the moral of which is quite obvious.

Besides this there are several minor points of projection procedure that are well to keep in mind.

When you know a day or two in advance that you are to put on a show, prepare a program that you feel will best suit the occasion. Do not hesitate to rearrange your reels by cutting and resplicing your subjects into a different sequence for each show.

It is quite simple to do.

Use two take-up reels for each supply reel. By using your motor, run the subjects you wish to show through your projector to your first or, let us say, "plus" take-up reel. When you come to a subject you have decided not to show, stop the projector and cut the film. Replace the "plus" take-up reel with the second, or "minus," take-up reel. With your motor, wind the undesirable subject on to this reel. Again cut your film. Splice the end of the film on your "plus" reel to the beginning of the film on your supply reel, and then replace the former on your take-up spindle.

As you can see by following this method, the rearrangement of your 400-foot reels is a comparatively simple matter.

When rearranging your reels keep in mind the value of variety. Intersperse your fairly lengthy subjects of your cruise and vacation pictures with shorter subjects. The youngster's first experience with an ice cream cone, a kitten playing with a feather, a Cinegraph comedy—such film brevities are the sauce of a delectable movie program.

Except in rare cases, never show an audience a film as it returns from the processing station. Run it through in private beforehand. Take out any uninteresting shots. Title it. Then splice it into a 400-foot reel where it will be most effective.

In last month's Ciné-Kodak News we described the Ciné-Kodak Title Service, the simplest and most inexpensive way we know of titling films. On page 10 of this issue we are inaugurating the first of a series of articles on amateur titling. In either of these two methods you will find the answer to your title problems. Not only do titles make an explanatory monologue unnecessary, and add interest to a picture, but they also serve to hold apart the different subjects on your larger reels.

Do not operate your projector from a frail card table. Although the Kodascopes are as vibrationless as possible, they should be established on some fairly stable support. Not only will your projection be better, but on the Models B and C Kodascopes—which rewind by motor at high speed—a neater and more compact rewind of the film is obtained than when the film is allowed to "gallop" back as it may do if a light card table is the means of support.

Clean the film gate and the frame around the pull-down mechanism at regular intervals. It is inevitable that these parts of your Kodascope should collect a few fine particles of dust and film emulsion, which, when projected, form the fantastic "screen whiskers" that, while interesting, are not at all necessary.

Periodic cleaning of the lenses and reflector is quite necessary for perfect projection.

Too, your Kodascope should be oiled at regular intervals.

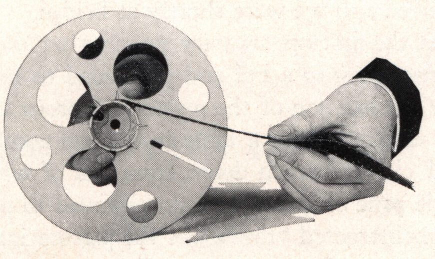
Again, your films are apt to become soiled and fingerprinted, and should be regularly cleaned with the Ciné Film Cleaner. This is particularly true of Kodacolor Film.

Make certain that your lamp is unblackened and properly adjusted. Under ordinary conditions your lamp will give you excellent service almost indefinitely—but—the unexpected *may* occur. Do not be without an extra lamp.

All this may seem a trifle uninteresting, we know. But it is such things that help to make your *films* interesting. A foggy lens or a poorly adjusted lamp will play havoc with the clearest of films.

These points are fully covered in the instruction manual that we supplied with your Kodascope. Read through this every so often—it is worth your while. If you have misplaced it, write to our Service Department at Rochester for another copy.

The New 400-foot Kodascope Reel



THERE are two new features incorporated in the new 400-foot aluminum reel, now obtainable at your Ciné-Kodak dealer's, that are worthy of your attention.

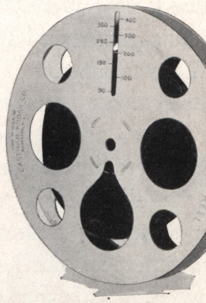
A graduated scale tells you at a glance just how much film the reel contains. You may, in fact, index the contents of each reel by lettering the different subjects it contains along the side of the index cut-out.

Even more ingenious are the spring fingers that make it unnecessary to thread the film when projecting or rewinding.

In either case, all that is necessary is to press the film end against the core of the reel until a three-quarter or one-half turn has been made. The tapered fingers will then hold the film in place.

Both of these original features are indicative of the constant research conducted by the Eastman Laboratories to make the use of your home movie equipment more simple and pleasurable.

The reel is priced at 75 cents.



The footage indicator tells you how much film your reel contains. The illustration to the left shows you how the film is affixed to the reel.

Mr. Segall Shoots the Zoo

How a Little Boy's Love for "An-mils" Led to the Making of a Very Interesting Picture

BILLY SEGALL is just five years old this month. Yet, he can spot the average grown-up two yaks and a plantigrade carnivore in a zoogeographic discussion and still win at a canter. With Billy, the love of animals amounts to nothing less than an obsession.

When he was but a few months old his mother would establish Billy in his baby-buggy, and his grandfather would take him in tow for their daily cruise through the Milwaukee zoo. At that time the Segalls lived but a block or two from Billy's beloved animals, which, we must admit for the sake of veracity, were classified by him in those days by a rather confusing series of delighted gurgles.

When Billy was about a year and a half old, his parents moved quite a distance away from the zoo. Billy and his granddad were forced to forego their daily trips. His mother did her best to compensate for this by driving the budding zoogeographer to the zoo for an occasional visit. Then little Arleen Segall made her appearance and Billy's studies received their second serious setback.

But not for long!

Billy's dad, with an eye for a good picture—and the other eye, no doubt, trained on the elimination of family discord—armed himself with his Ciné-Kodak and proceeded to film the entire zoo, from alligator to antelope.

He explained the seriousness of the situation to Mr. Gustav Marx, a member of the board of directors of the Washington Park Zoological Society, and Mr. Edmund Heller, Director of the Zoo. From them he received the heartiest cooperation. He was permitted to enter many of the cages with a keeper for the purpose of making close-ups.

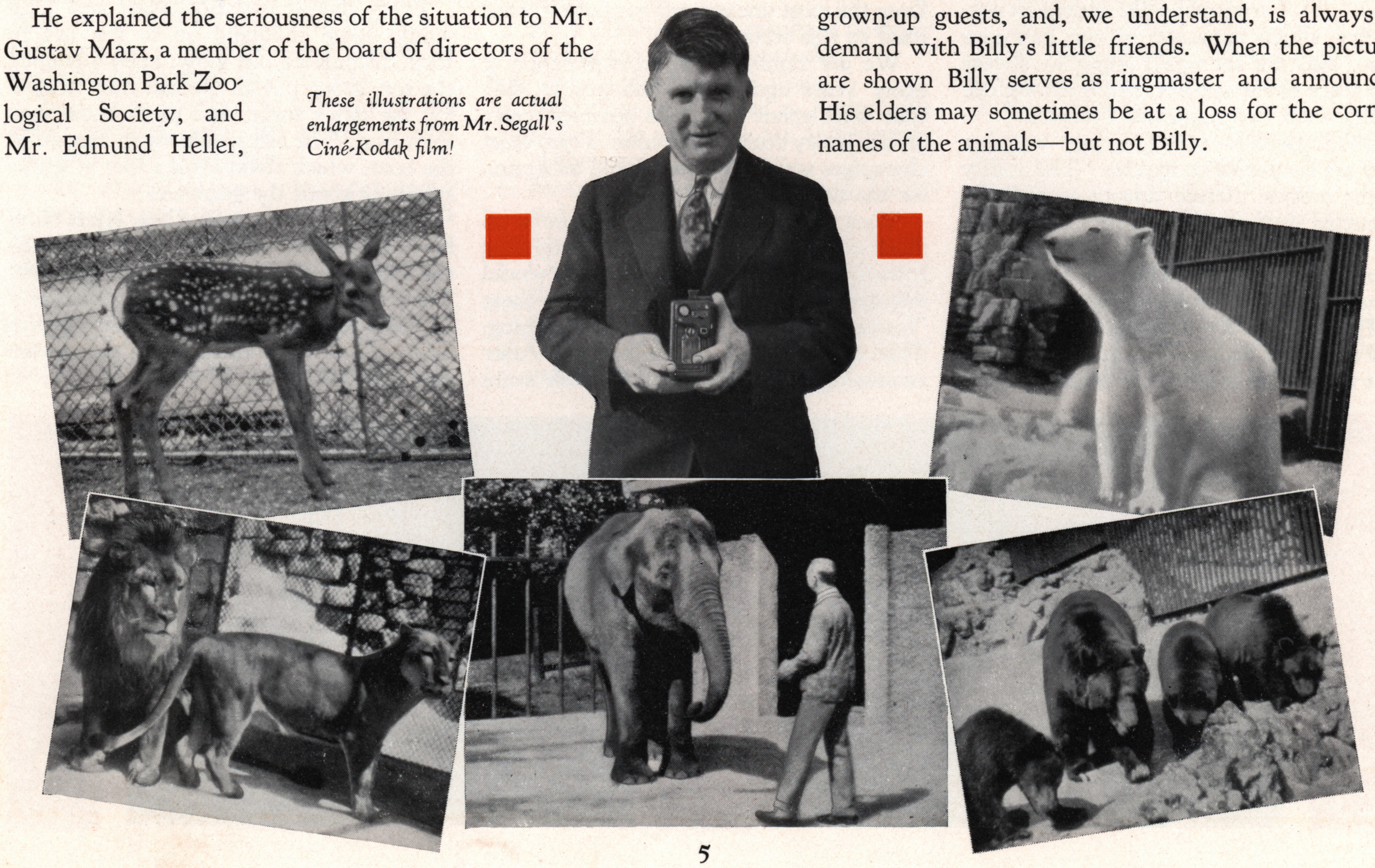
Due to a distressing lack of appreciation on the part of some of the inmates—a polar bear cub in particular—Mr. Segall and his attendant keeper were more than once thankful for the handicap they had set for themselves in a race to the cage doors. Even when contenting himself with poking the front of his Ciné-Kodak through the bars of a cage, Mr. Segall had to be exceedingly wary of inquisitive claws bent on spoiling Billy's picture. All in all, we have his word that the filming of the 400-foot film was extremely interesting sport.

Both Mr. Marx and Mr. Heller were delighted with the film, and have more than once used it for lecture purposes. The latter, in fact, has had a duplicate made for his own use.

Mr. Segall made the picture with a Model B *f*.3.5 Ciné-Kodak, and, for the greatest part, used Ciné-Kodak Panchromatic Safety Film and a color filter. The illustrations shown below are actual enlargements from Mr. Segall's film, and will give you some idea of the excellence of his work.

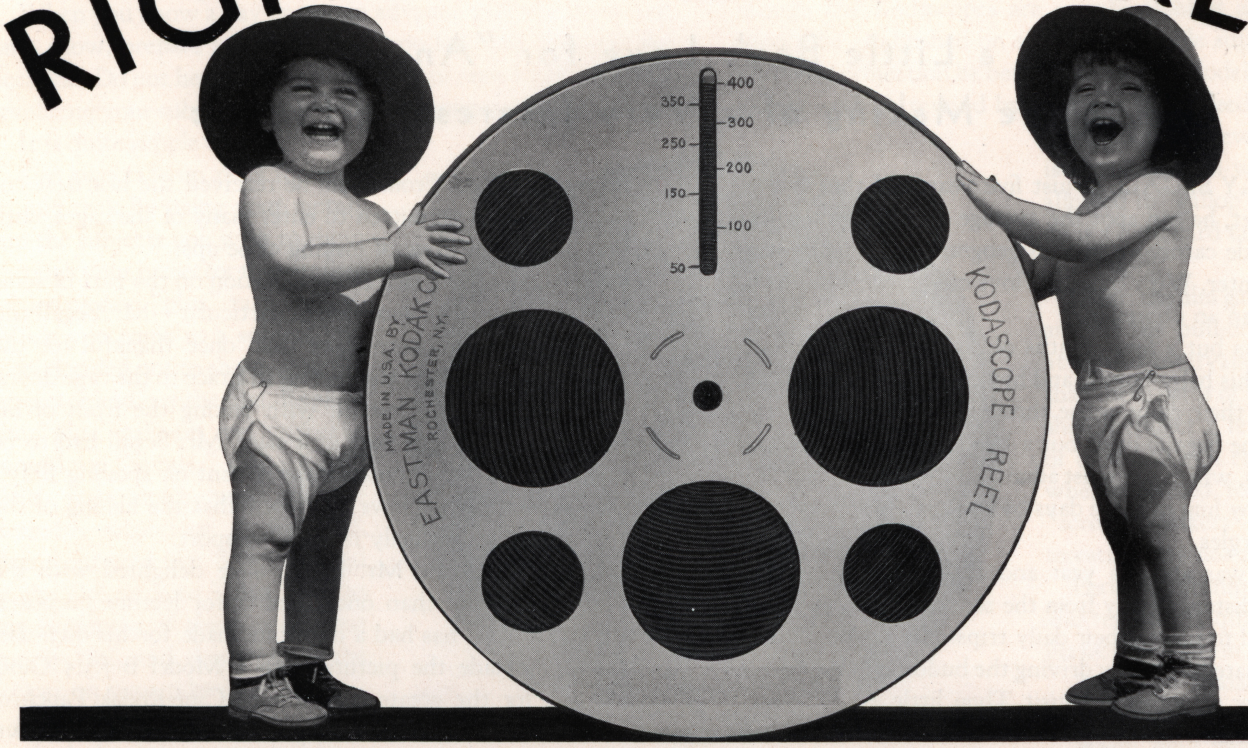
Although it is almost unnecessary to say, Billy is delighted with the results. Fair weather or foul, he is able to see his "an-mils."

Too, the film is excellent entertainment for the Segall's grown-up guests, and, we understand, is always in demand with Billy's little friends. When the pictures are shown Billy serves as ringmaster and announcer. His elders may sometimes be at a loss for the correct names of the animals—but not Billy.



These illustrations are actual enlargements from Mr. Segall's Ciné-Kodak film!

RIGHT OFF THE REEL



More On Continuity

SO MUCH interest has been aroused by the article on continuity which appeared in our February issue, that we are again going to devote this space to the subject, and illustrate our points with two suggested outlines.

Good pictures tell a story—whether they are snapshots or movies. The ability of the motion picture camera to record a *connected* story is, perhaps, the chief reason for its popularity. All too seldom, however, is this happy faculty of the movie camera used to its full capacity.

There is hardly a subject—wait—we will make this definite—there is *no* subject that cannot be made more interesting by availing oneself of continuity in its filming. Even the most unexpected happening lends itself to this statement.

We are reminded of an experience of many years ago. Our holidays at that time were spent at a little summer resort on the Jersey coast. The town's two chief characters were Matt and John, fishermen for the summer cottagers.

Their nets were set about two miles off shore in the bay, their long arms extending toward the incoming tide. The fish would unsuspectingly fin their way along these "feeder" nets to a small circular opening. This was the neck of the bottle. After swimming past this point the fish were indeed in a bottle of nets, with larger necks every ten feet or so. At the end of the bottle was a spacious chamber, easy to get into but hard to escape from—especially when the tide went out and the outermost neck was above the surface of the bay.

Every day at low tide Matt and John would come chugging up to the net in their dilapidated old scow, open a trap at the top, scoop out all the fish they needed for the day's trade, and pitch them into their boat. The fish would swim around in the boat, which always had a foot of water splashing about the gunwales.

An hour later we would hear Matt blow his horn and we would all tramp down to the beach, buckets in hand, for our fish. They sold their fish catch-as-catch-can—10 cents for any fish in the boat. It was up to you to scoop them out as they swam past your hands.

One year we had a shark scare. The vicious man-eaters came in to the coast, driven by hunger or attracted by the new rococo architecture of some of our pseudo "Spanish" cottages. Wise bathers stayed on shore, or behind safety nets.

Then, one day, Matt and John arrived at the beach tremendously excited, and without a fish in their boat. A huge shark was in their nets and tearing them to shreds in its efforts to get out. This was a blessing for the smaller fish, which escaped through the rents; but the shark was hopelessly entangled.

Our doughty fishermen returned to their nets with a rifle, ended the monster's destructiveness with several ounces of lead, and towed him to shore.

They pitched a tent on the beach, bedded the shark in ice, and for several days did a land office business in small change with curiosity seekers.

Then the shark had to be removed.

You, perhaps, are wondering what all this has to do with continuity?

Only this—to Matt and John their shark was an epochal event. It brought to them a ray of the eminence and attention that had always been denied them. It was *their* story, and they were always ready to tell it. And they told it well.

Not for them a bald statement of the shark's length and weight!

They built up their story, point by point, somewhat as we have done here, to its climax, the gayly bannered tent. There they stopped.

These two old men knew the meaning of continuity—although they didn't recognize it as such.

What a picture that would have made! Had we but had a Ciné-Kodak that morning when the word came round that Matt and John had a shark in their nets.

From such unexpected happenings the finest pictures may be made—if you recognize their possibilities.

The "shark" in *your* movie net might be nothing more than Buster's scratched finger. To the uninitiated, this little cut may seem worthy of no more attention than a touch of iodine—while it actually is symbolical of Buster's budding spirit of adventure. "Back track" with your camera and film Buster at the pastime that resulted in the scratch—the climax of your little story. Then your denouement—his tears transformed to smiles as the wound is bandaged and made better with a kiss.

Keep continuity in mind and you'll get it in your pictures!

Here are two outlines that illustrate the application of continuity to two different themes of everyday occurrence.

* * *

WE'LL write of a dog, but whether a dog or a cat, a parrot or a shrilling simian, pets are, without doubt, our star performers. One highly interesting film we have seen was of a setter, which, while lacking the histrionic ability of a Rin-Tin-Tin, unconsciously did for a fifty-foot film roll the most delightful bit of comedy we have ever seen. An ordinary balloon, hung from the ceiling to within easy jumping distance, was the locale. But—let us talk of your pets.

Pets

Title—*Boots Himself*

1. Close-up of Boots sleeping peacefully.
2. Close-up of small switch tickling Boots' nose—he twitches it and then endeavors to paw the suspected fly from its resting place. (We do not advocate teasing dogs. But our dog *demands* some liberties to be taken with him, or he grows thin through imagined loss of affection.)
3. Close-up of Boots awakening at a sibilant ps'i's'st and discovering a new and strange toy cat standing by his head, which you have just placed there.
4. Semi close-up of the resultant destruction of the supposed intruder.

Sub-Title—*His Master's Voice*

5. Semi close-up of Boots as Junior calls to him. He abandons cat, and the two of them romp off to play.
6. Shots from various distances of Junior and Boots at play.
7. Medium shot as they start for home.
8. Close-up of Junior, knife and fork clutched in hands, waiting for the signal to commence eating.
9. Close-up of Boots, seated by his plate, gazing longingly at his food.
10. Close-up of Junior falling to at signal.
11. Ditto Boots.
12. Semi close-up of Junior at his afternoon nap, Boots curled up on the floor beside his bed.

* * *

THE everyday activities of the children present splendid opportunities for short and interesting movie skits. We'll wager, too, that the youngsters will be just as eager to perform for the camera as you are to have them.

Margery's Monday

Title—*Margery's Monday*

1. Semi close-up of Margery (wearing apron) undressing her dolls.
2. Semi close-up of naked dolls grouped together on a chair.
3. Medium shot of Margery going toward toy wash tub with armful of clothes. Child's mother is seen pouring water into the little tub.

Sub-Title—"*Mother, These Children Get Their Clothes Ter'ble Dirty*"

4. Semi close-up of child at toy wash tub dousing and rubbing little dresses, putting them in rinse water, then through wringer.
5. Close-up of Margery with smear of soapsuds on face and hair (plenty of bubbly suds should be in evidence overflowing from tub).

Sub-Title—"*There! Now I'll Hang Them to Dry*"

6. Medium shot of Margery going across lawn to clothes line, carrying basket of wet doll clothes.
7. Semi close-up of her fastening little dresses to line. She stands, tip toe, on stool to reach it. Make few shots of this episode from different angles.

Sub-Title—*Dry—Now to Iron Them.*

8. Semi close-up of Margery at ironing board sprinkling and arranging dresses.
9. Close-up of her "testing" iron with wet finger—like mother does.
10. Close-up of the ironing operation.
11. Semi close-up of dolls "waiting patiently" for their clothes.
12. Semi close-up of the dressing of the dolls and the combing of their hair.
13. Close-up of Margery powdering dolls' noses—using mother's compact.

Ciné-Chat

Gathered from Our Mailbag and Notebook

Care of the Camera Case

THE Ciné-Kodak, as you have already doubtless discovered, is built to withstand the absolute maximum of rough treatment that is, of necessity, the lot of a well used movie camera.

While this usage should not affect the mechanical units of the Ciné-Kodak, some indication will unavoidably be shown by the loss of sheen and lustre of the camera and carrying case.

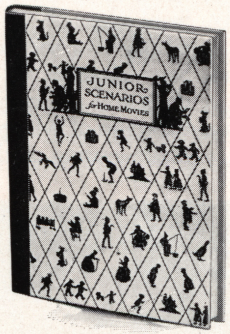
This, you may either restore yourself, or return the camera and case to us at Rochester for this purpose.

When the leather is objectionably spotted, a good grade of saddle soap may be used—sparingly.

Ordinarily, the use of a high grade polishing cream, obtainable from any dealer in leather products will, when applied by the same methods as used when polishing shoes, restore your camera and carrying case to a condition closely approximating newness.

The Youngsters Indoors

IN THE many days this winter when the children are confined indoors, you can make many a valuable reel of film.



Junior, absorbed in the manipulation of his "choo-choo"—his little sister sharing confidences with her "Raggedy Ann"—the baby disporting himself in the bath—there are dozens and dozens of perfect opportunities just begging to be captured with your Ciné-Kodak.

You never can tell when a wonderful opportunity will present itself for a movie. It is a wise plan to always have your Ciné-Kodak loaded with film and close to hand.

There is a wonderful little book entitled "Junior Scenarios for Home Movies" that you ought to have. Its modest cost of $1.50 is but faint indication of its value to parents of children of tricycle age in the making of delightful movie skits of the kiddies.

Your dealer has, or can secure it for you.

Enlargements from Ciné-Kodak Film

NOT THE least of the many advantages of a Ciné-Kodak is its ability to catch every fleeting expression of your subject, every bit of action in a game, and every phase of the changing beauty of the countryside.

True, in portrait work, your subjects may "freeze" before your movie camera. But you can josh them into a more natural expression and your film will record the transformation.

Those shots in your Ciné film that make you reach for the "still" attachment on your Kodascope—wouldn't you like to be able to lift them from your screen and frame them on your walls or mantel?

Perhaps you can!

We have perfected a machine that will produce good contact prints up to 6 ½ x 8 ½ inches of perfectly exposed frames of Ciné-Kodak Film. You must, however, have well lighted and sharply defined film to begin with. If a scene appears on your screen in strong black and white contrast and clear as to detail, you probably can have it enlarged.

Nor does this good news apply only to Ciné-Kodak Safety Film and Ciné-Kodak Panchromatic Safety Film. You may also secure enlargements from Kodacolor Film, with the same provisos. They will, of course, be black and white. They should be made on *linen paper*, and not be attempted at a size greater than 3 x 4 inches.

Many photo finishers have installed the new Ciné-Kodak Enlarger and can do this work for you. It is suggested that you consult your photo finisher or your Ciné-Kodak dealer. If you are unable to locate a finisher equipped for this work, write our Service Department at Rochester.

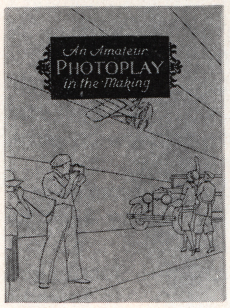
* * *

A new processing station—Kodak (Australasia) Pty. Ltd., 294 Lambton Quay, Wellington, New Zealand—is prepared to process either regular or Kodacolor Film.

A Free Booklet You Should Have

NOT SO very long ago a group of amateur thespians—The Rochester Community Players—decided to step over the footlights and try their wings at movie making. In three weeks they produced a three-reel comedy drama entitled, "Fly Low Jack and the Game."

And a most modern movie it is—with airplanes, a realistic crash in a lake, tennis, golf, swimming, polo, a flight to the North Pole, attractive costumes and uniforms.



But, you say, how much did all this cost?

Outside of the cost of the film only $1.35 was expended—which was wantonly squandered on confetti and paper streamers to provide a reception for that daring birdman, Fly Low Jack.

The play was written and directed by amateurs. No sets were built and no properties were rented. The cast scorned the use of make-up. The entire production was filmed with a hand held camera, a Model B *f*.1.9 Ciné-Kodak.

We have prepared "An Amateur Photoplay in the Making," a thirty-two page booklet that relates every interesting episode of the making of the play—and there were many.

This booklet you may have, without cost. If you are a member of a cinema club we will gladly send you one copy for each of your fellow club members. Requests should be mailed to the editor of the Ciné-Kodak News.

March "Movie Makers"

THE day of amateur film editing has certainly arrived!

As further evidence to this effect we call your attention to the two articles on this subject appearing in March issue of "Movie Makers," official publication of the Amateur Cinema League, Inc.

This publication—in the event that you are not familiar with it—is chock full of interesting articles on every phase of amateur cinematography. Some of it is rather advanced for the lay cameraman—but all of it is interesting.

Besides the regular service departments and the editing articles previously referred to, the March issue features articles on simplified movie setting, medical filming, movie lights and house circuits, and a potpourri of practical pointers.

Its publishers, The Amateur Cinema League, Inc., 105 West 40th Street, New York City, to introduce themselves, will send you a copy of their current issue upon request—at no expense whatsoever.

Kodascope Libraries

Present for March

"The Night Cry"

Starring Rin-Tin-Tin, in his finest picture

HERE is a picture that will live as long as there are men and women who love dogs. It is the story of a dog true to his trust, even when this faithfulness all but causes his death at the hand of his beloved master. It is a story that will stir you with its pathos, thrill you with its excitement, astonish you with the almost human acting of the "wonder dog of the movies," Rin-Tin-Tin.

The background of the picture is laid in the sheep ranching country of the West. Rinty, the sheep herder's dog, is accused by a neighboring herder of killing lambs belonging to the latter's flock. Rinty's owner stoutly denies the accusation—but through circumstantial evidence a strong case is built against the dog, and in the face of the proof of his guilt that is finally submitted, even Rinty's owner is forced to acknowledge the dog's guilt.

The law of the range provides but one penalty for the sheep killer—death. Rinty nearly pays dearly for his alleged crime—but through a series of swiftly happening and exciting events, his innocence is proved conclusively. Instead of being remembered as a "killer," Rinty quite deservedly becomes the pride of the ranchers.

There's real enjoyment in seeing "The Night Cry." Don't miss it!

No. 8167; 5 reels; base rental $8.75.

March Cinegraphs

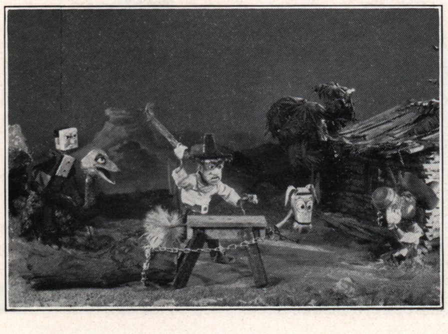
Chip, the Wooden Man, in "Down in Mexico"

THIS is one of the most exciting of Chip's adventures.

While riding in Mexico on his faithful horse, Chip is surprised by two bandits. They compel him to dismount, tie him up, mount his horse and ride away.

Things look bad for Chip, but suddenly a huge bird appears, pecks at the knot in the rope with which Chip is bound, and finally unties it. Then Chip picks up a stout club, climbs on the bird's back and starts in pursuit of the bandits. His daring attack and the punishment inflicted on the bandits make a highly satisfactory climax to this thrilling episode.

No. 7528; 100 feet; price $7.50.



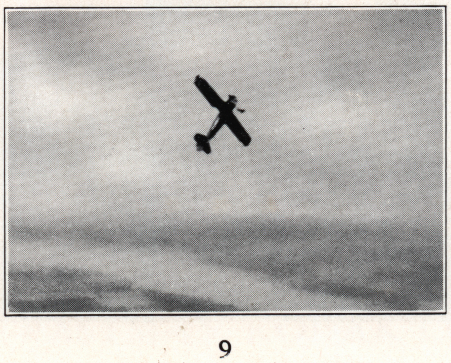
Airplane Acrobatics

HERE is a Cinegraph with thrills galore—a complete repertoire of airplane stunts crammed into one hundred feet of film.

The Cinegraph was made from another plane, so when seeing the picture you have the aviator's point of view. The stunting plane performs acrobatics that seem ultra-hazardous to a landsman—but it always comes out right side up, much to the spectator's relief.

It is a splendid example of what a good aviator can do when he is called upon to put his plane "through its paces," and will be enjoyed by everyone.

No. 1548; 100 feet; price $7.50.



In And Around New York

THIS Cinegraph takes one on a speedy but comprehensive trip about the metropolis, and does it in a way that will make the film fully as interesting to those who already know the city as to those who are strangers to it.

Beginning with views of the waterfront, the Statue of Liberty and the skyline, the Cinegraph shows practically all of the main sections of the city. It takes one through the financial uptown business and theater sections, through the East Side, into the Bowery and Chinatown, through Central Park, into the dense traffic of Broadway. It also shows Trinity Church and the library of Columbia University. One familiar with the city will recognize numerous other structures. The Cinegraph ends with an unusual view of Times Square at night.

No. 1549; 200 feet; price $15.

Amateur Movie Titles

How to Make Them

WE DEVOTED this page last month to a method of film editing that, through its simplicity, removes all editing obstacles from the path of those of our readers who wish to promote the interest of their films.

If you did not read this article, we strongly urge you to do so.

The next step is titling.

It is just as simple as film editing.

Of course, you may call upon our Ciné-Kodak Title Service at Rochester, Chicago, San Francisco or Toronto. They will gladly prepare most attractive title strips of film for you at the minimum of expense.

However, we suspect that many amateurs will wish to make their own titles—particularly if a certain and simple method can be recommended to them.

After considerable research we can unhesitatingly advocate the method illustrated and explained on this page.

It looks quite easy, doesn't it?

It is—if you follow our directions.

Five items are necessary. Your Model B or BB *f*.1.9 or *f*.3.5 Ciné-Kodak, a table, a book end, a 9 x 12″ title card and a block of wood 1 ½″ thick. That is all!

Stand your title card against the book end, as nearly vertical as possible. Place your Ciné-Kodak on the block of wood. This block raises the camera to a position in which the lens is on the level of the center of the title card. If you are using an *f*.1.9 Ciné-Kodak place your camera so that the front of the camera is 28″ from the title card. At this point your Ciné-Kodak will all but include the entire 9 x 12″ card.

Looking through your *eye level* finder, frame the title card in the front view finder so that neither the right nor the left edge of the card is visible.

The title card, when viewed through the eye level finder, will appear as below the level of your eye. It is—but the *lens* of your camera is pointed directly at the center of your card!

Now, as to focusing.

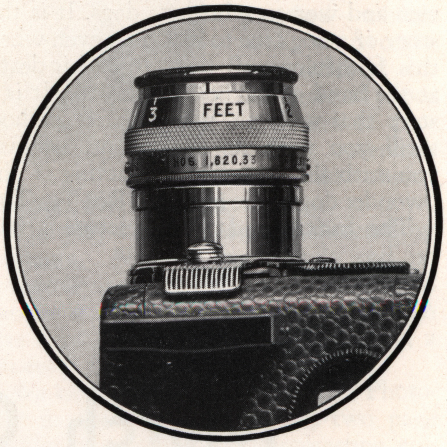
On either the Model B or BB *f*.1.9 Ciné-Kodak, to focus on a card 28″ from the lens hood of your camera, adjust the lens so that the letter "F" in the word "FEET" is directly in back of the engraved focusing rule. See the illustration below.

The directions for an *f*.3.5 lens equipped Model B or BB Ciné-Kodak are practically the same.

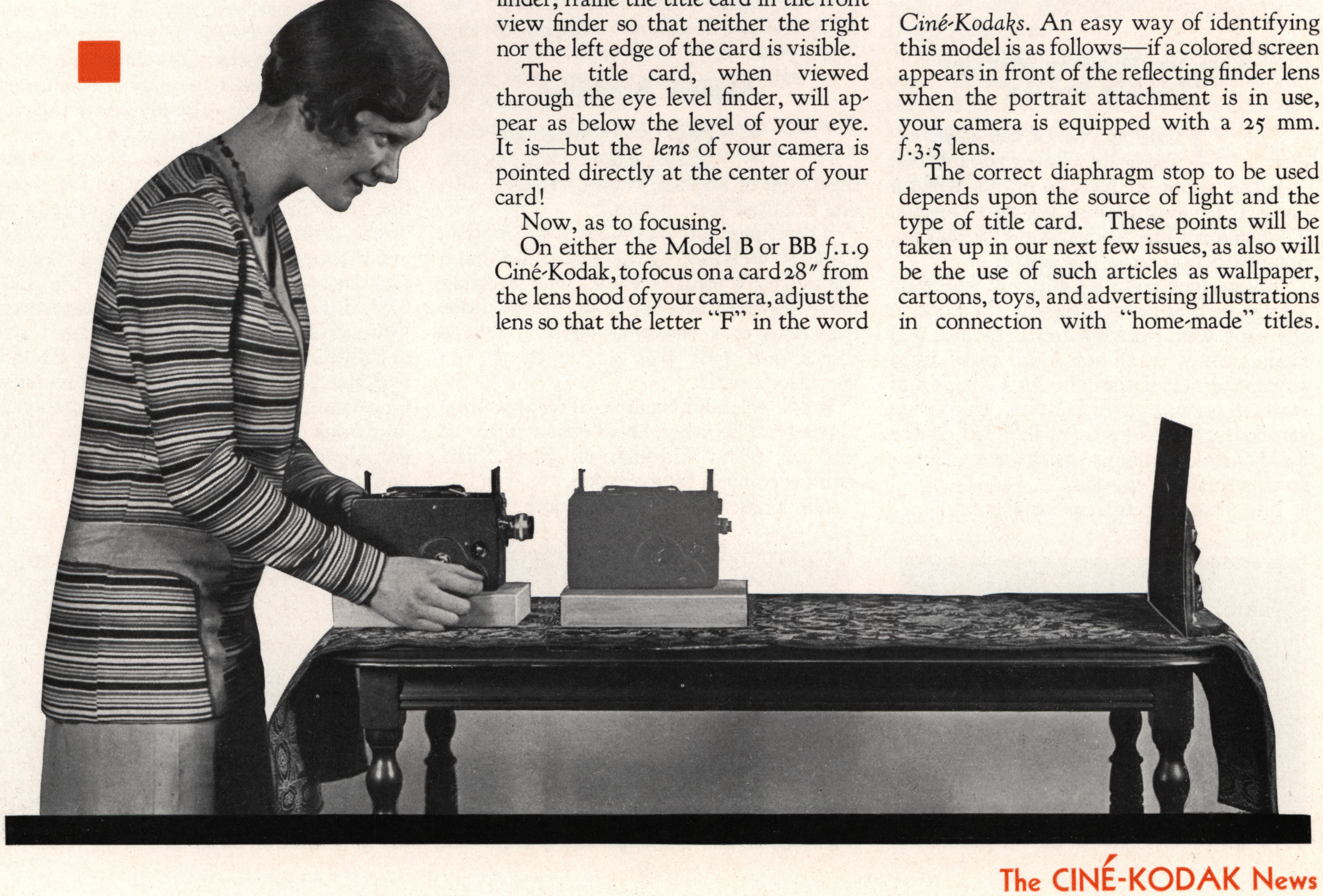
As the phantom photograph illustrates, the *f*.3.5 Ciné-Kodak is placed nearer to the title card than the *f*.1.9 Ciné-Kodak. This is made necessary by the wider angle of the 20 mm. *f*.3.5 lens.

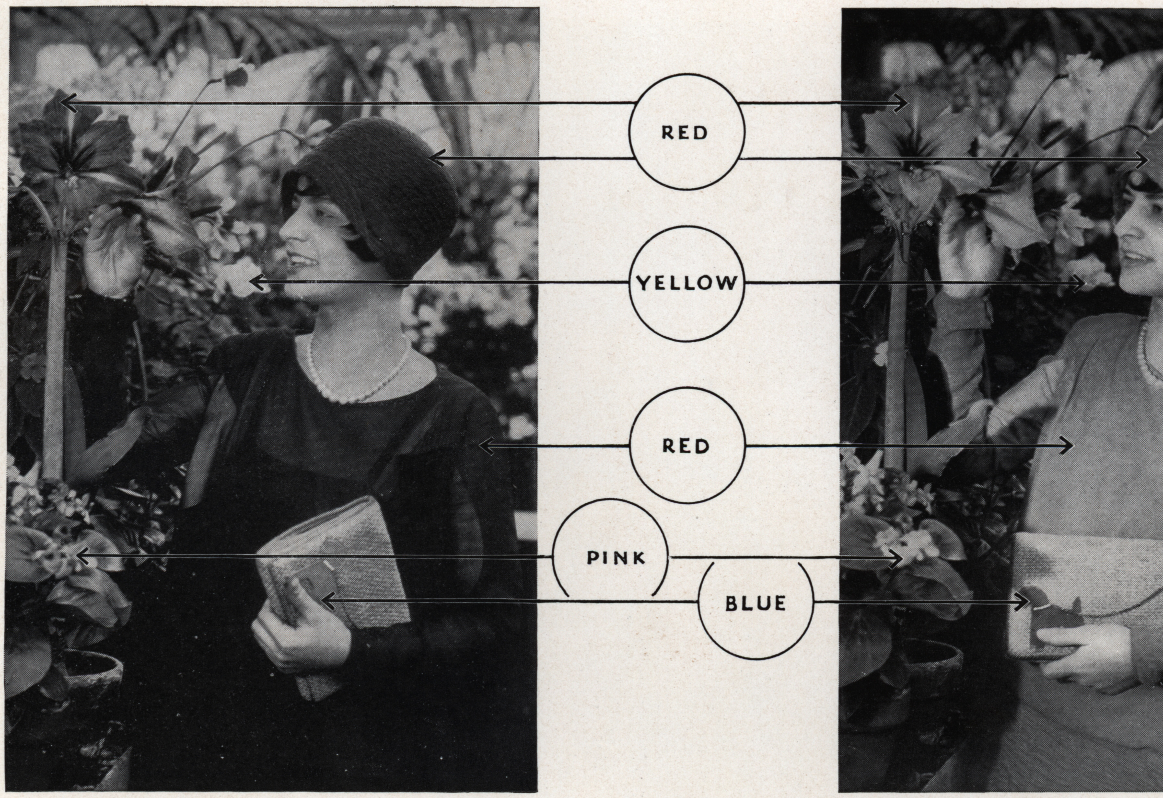
Titling directions for an *f*.3.5 lens equipped Ciné-Kodak differ only in three points. The camera is placed 22″ from the title card—no focusing is necessary—and the portrait attachment *must* be used.

An exception to the above rules for *f*.3.5 lens equipped Ciné-Kodaks is the earlier Model B *f*.3.5 camera. This has a 25 mm. lens *and should be placed at the same distance from the title card as the f.1.9 Ciné-Kodaks*. An easy way of identifying this model is as follows—if a colored screen appears in front of the reflecting finder lens when the portrait attachment is in use, your camera is equipped with a 25 mm. *f*.3.5 lens.



The correct diaphragm stop to be used depends upon the source of light and the type of title card. These points will be taken up in our next few issues, as also will be the use of such articles as wallpaper, cartoons, toys, and advertising illustrations in connection with "home-made" titles.





This picture was made with ordinary film.
Note that blue reproduces lighter than red.

This is a Panchromatic Film picture.
Note the fidelity in color value reproduction.

What is the Difference Between Regular and Panchromatic Ciné-Kodak Safety Film?

The Pictures Above Tell . . . "PAN" Brings Out Color Values Never Before Possible in Black and White Pictures

NOTE the two pictures shown above. Both were taken with the same camera, within a few seconds of each other. No need to study them . . . the vastly superior black and white reproduction of the natural color values in the picture on the right is apparent at a glance.

Here, then, is the difference between the pictures that ordinary film gives you and the kind you prefer . . . the kind you get with Panchromatic Film.

Why "Pan" Gives Better Quality Movies

The chart at the lower right shows the colored light that may be reflected from a subject, and that, after passing through the lens, falls on the film.

Ordinary film is mainly sensitive to violet and blue light only; very slightly sensitive to yellow and green, and practically not at all sensitive to red. Thus, when you take a picture with ordinary film, violet and blue are the only reflected colored lights that make appreciable impressions on the film. Other colors, to which the film is not sensitive, make no impressions, and, therefore, show as black on the screen.

The results with "Pan" are very different. When you take a picture with "Pan," you get correct color values, in varying shades of gray, for "Pan" is sensitive to all colored light. Not only the violet and blue, but red, green, orange, yellow and all other colored light is correctly recorded.

The twin pictures tell the story. The one on the left was made with ordinary film. It shows navy blue as a dark color. Naturally, you expect to see red reproduced as a lighter shade of gray. But it appears even darker than navy blue.

Now, look at the picture made with "Pan." Note the difference in color value reproduction. Navy blue appears dark; red, a medium gray; yellow, a vivid, light gray.

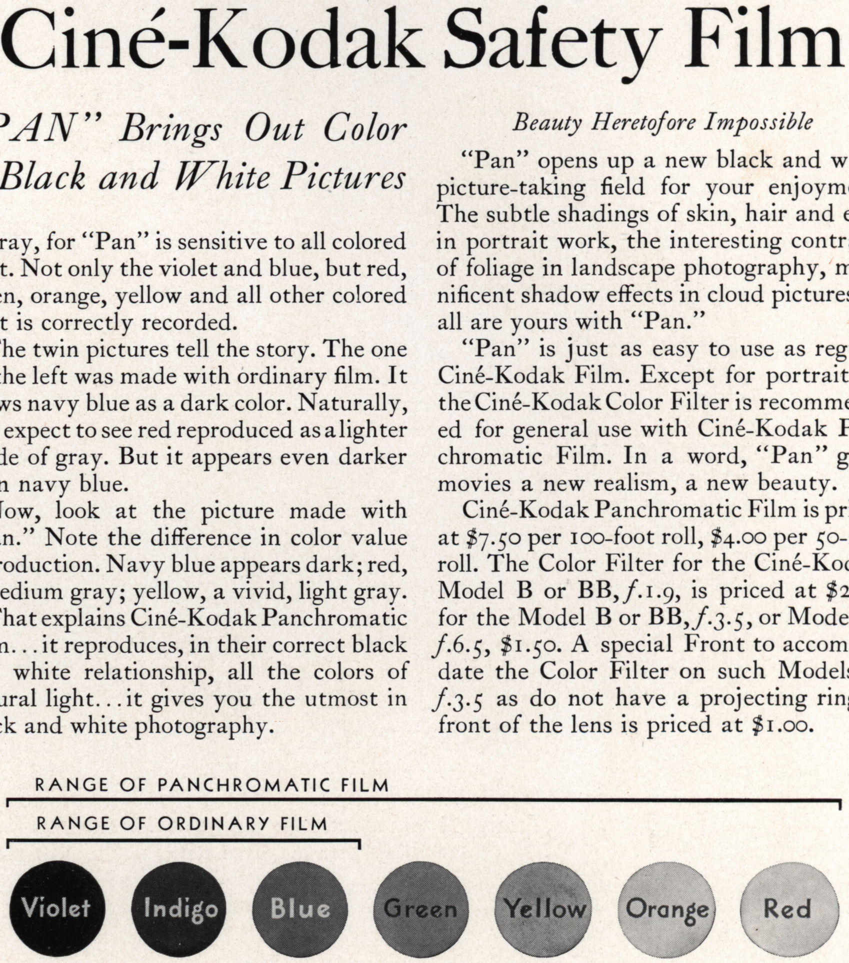
That explains Ciné-Kodak Panchromatic Film . . . it reproduces, in their correct black and white relationship, all the colors of natural light . . . it gives you the utmost in black and white photography.

Beauty Heretofore Impossible

"Pan" opens up a new black and white picture-taking field for your enjoyment. The subtle shadings of skin, hair and eyes in portrait work, the interesting contrasts of foliage in landscape photography, magnificent shadow effects in cloud pictures . . . all are yours with "Pan."

"Pan" is just as easy to use as regular Ciné-Kodak Film. Except for portraiture, the Ciné-Kodak Color Filter is recommended for general use with Ciné-Kodak Panchromatic Film. In a word, "Pan" gives movies a new realism, a new beauty.

Ciné-Kodak Panchromatic Film is priced at $7.50 per 100-foot roll, $4.00 per 50-foot roll. The Color Filter for the Ciné-Kodak, Model B or BB, *f*.1.9, is priced at $2.50; for the Model B or BB, *f*.3.5, or Model B, *f*.6.5, $1.50. A special Front to accommodate the Color Filter on such Models B, *f*.3.5 as do not have a projecting ring in front of the lens is priced at $1.00.



EASTMAN KODAK COMPANY, Rochester, N. Y.

Harmonious With Any Period is This
Smart Ensemble Cabinet in Walnut

that makes home movie projection easier than ever before

TO most people the introduction of Ciné-Kodak home movie outfits meant the opening of a new field of entertainment and pleasure. But to interior decorators everywhere, these several pieces of home movie equipment presented a problem in furnishing.

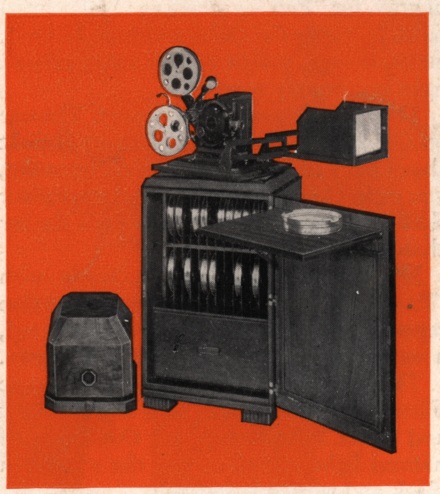
They, ever seeking to combine beauty with utility, and both with convenience, requested a projection case and cabinet which would not only make home movies easier to show, but would provide ample storage space for films, camera and accessories. Equally important, they declared, each should be a lovely piece of furniture harmonious in design with any period.

To supply this want, the Eastman Kodak Company engaged an internationally famous designer, a man of outstanding ability, to create just such a case and cabinet.

Illustrated on this page is the result... an exquisite ensemble in walnut, fashioned by the hand of an artist.

Beauty Harmonious with Any Period

Exquisitely beautiful is the Library Kodascope and its accompanying case, in the lustrous finish of its fine-grained, hand-rubbed walnut, in its rich marquetry and polished ebony trimming. No less lovely is the cabinet to match. Conservatively modern, the design is harmonious with any period. Distinctive, yet unobtrusive, the Library Kodascope and cabinet add charm to any home.



New Projection Convenience

The Library Kodascope is instantly available for showing home movies. Consisting of the Model B Kodascope, a handsome case, a self-contained screen and one-inch and two-inch projection lenses, together with a 400-foot aluminum reel, spare lamp, connecting cord, splicing outfit and oiling outfit, it provides everything necessary for showing movies but the film.

The cabinet has ample storage space. There are compartments for twenty-six 400-foot reels, and a roomy drawer for accessories. Hinged on the inside of the cabinet door is a shelf, which, when swung into a horizontal position, gives generous room for reel containers when films are in use, and for editing and splicing. Secured to the door under this shelf is a detachable, walnut-mounted Kodacolor Screen. The top of the cabinet revolves, permitting the self-contained screen of the Library Kodascope to be extended in any direction, or permitting the showing of movies on a larger screen without moving the cabinet.

The Library Kodascope is $300; the cabinet is $150. They may be purchased separately or as a unit. *Ask a Ciné-Kodak dealer for a demonstration.*

EASTMAN KODAK COMPANY,
Rochester, N. Y.

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